



"A magically radiant and fascinating experience recalling Gorecki's Symphony of Sorrowful Songs."

- The Helsinki Sanomat

IN EXPECTATION OF THE THAW

In Expectation of the Thaw is a stunning next-generation performance work. Inspired by Global Warming, the production immerses the audience in a multi-sensory Arctic universe. Film sequences shot in the Arctic and a Sculpted Ice stage set form a very visual counterpart to highly evocative and emotive music.

Following 2 years of development, the production was launched very successfully in Finland in January, with several sold-out concerts performed with the Tampere Philharmonic Orchestra. Initially conceived by Composer Rhett Brewer, Master Ice Sculptor Jamie Hamilton and Film Director Lucas Jedrzejak in 2007, preview concerts were met with rapturous applause from 3000 people and ecstatic reviews in national television and press.

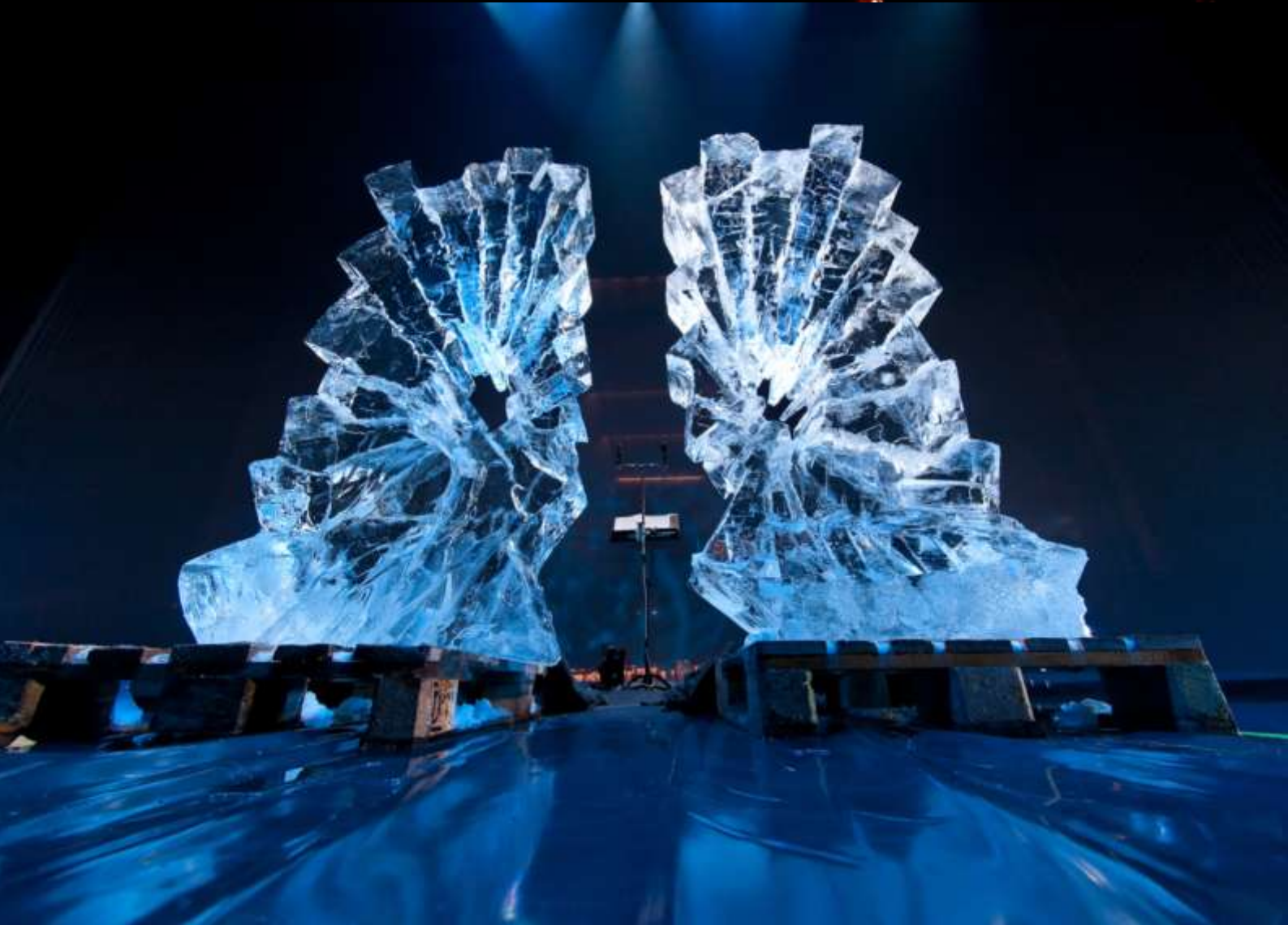
Shimmering, winter-wonderland music mixes orchestral arrangements with otherworldly Voice and the distinctive sound of Glass Harmonicas. Gripping helicopter shots of icebergs and frozen landscapes intermingle with visual poetry and ticking clocks. Magical sculptures made of ice cut from frozen lakes, form the visual centrepiece. An ice curtain, and candles embedded in ice glisten and melt as the music draws to a close. Dramatically, Brewer performs behind the semi-transparent screen alongside the ice, being lit as if part of the film.

www.isound.com/rhettbrewer

Future Plans

Following a successful studio recording with Brewer and the Orchestra in Finland at the end of January, plans are developing for the release of this material on CD. The immediate focus is the London premier of **In Expectation of the Thaw** at London's Royal Albert Hall on July 6 with the London Symphonic Orchestra. Additional performances are also being planned throughout the UK. Longer-term, the aim is to extend this to an international tour. Exterior venues such as London's Trafalgar Square would work just as well as larger concert halls or spaces like museums.

A follow-up project entitled **The Fire and the Flame** is also now in development, which will involve Fire as well as Orchestra, arid film sequences shot around the equator and creative contributors Gustavo Santaolalla and Charlie Siem. Longer-term the two productions could be performed together, as a wider singular creative work.





Practical Elements

Performance Blueprint

Following the tremendous success of the first performances in Finland, we intend to take the production to other countries and cities. A clear blueprint now exists for replicating the creative and practical elements in other locations.

All of the difficult aspects of development have now been achieved. The designs for the Sculpted Ice stage set have been created and implemented successfully. A Stage Protection System for water drainage has been designed and installed successfully, meaning the production can be staged on any high-end stage in the world. The Orchestral Score has been produced, and parts have been printed. The Glass Harmonicas have been successfully transported and sourced, and the logistics for this tested. The Film Sequences have been produced, and projected and can be used in different types of venues and on different surfaces. Furthermore, the co-ordination for moving a large crew, extensive equipment and tools abroad has been fully

Performance Format

The full production of In expectation of the Thaw is 75 Minutes, separated by an intermission. The performance is divided into 17 individual sections, which intertwine and work independently. However, the length can be altered to suit the situation. For example, a 35-Minute performance can be created when combined with other music or a 60-minute incarnation is possible for venues that prefer this. Any of the 17 pieces can be performed separately for Radio and TV purposes, as most have a singular identity. In Munich and Vienna, the music has been performed with just Glass Harmonicas, Voice and backing tracks. The three components of the work can either be presented together in a full theatrical stage context, or separately.

Audience

In Finland, we were overwhelmed by the response and the concerts sold out in advance of the publicity. The press coverage was national as well as regional. Over 3000 people came to the performances, including 800 teenagers in a separate show. In addition to classical music fans, many people were drawn from a wider age group and background.

Production Crew

The full production of In Expectation of the Thaw requires a crew of 10, including Engineers, the Ice Sculptor and assistants, the Conductor, Vocalist and 2 Soloists.

Rehearsals

Rehearsal time required is approximately 2-3 days including the dress rehearsal, depending on the requirements of the specific performance.

Orchestra Size

The production can be staged successfully with a full symphonic orchestra as done in Finland or with smaller orchestral groups of as few as 30 musicians.



Installation

Venue Types

The venue size can vary from smaller venues to larger concert halls or outdoor spaces. Ideally, the venue will have extensive lighting, sound and other facilities in place as well as a pulley system for raising curtains for the ice sculptures and for the transparent screen. The ice requires a small forklift, reasonable ease of access to the venue stage and the stage must have reasonable weight tolerance.

Ice Sculpture - Materials

The ice itself can be sourced locally in most countries, and is kept in a refrigerated truck in warmer climates and summer. Alternatively, ice will be created in the London studios of Hamilton Ice Sculptors and then shipped by refrigerated lorry.

Ice Sculpture - Installation

On stage, the ice maintains its form for up to 6 hours due to the density. A series of 4 sets of sculptures can be installed in about 30 minutes once sculpted. Half of the ice is placed on stage just before the performances begin, with curtains used to hide it until pre-determined times. The other half is placed on stage during the intermission. The ice curtain is placed behind the sculptures from a theatrical curtain pole, or wire system depending on the facilities at the venue. Bespoke Ice designs can be made for special events and requirements. Website: www.icesculpture.co.uk



Ice Sculpture – Stage Protection System

A clever system has been developed for protecting the stage floor from moisture, and the whole system can be installed in less than 1 day, during orchestral rehearsals. Metal tubing is placed on the floor surrounding the area where the ice will be placed. This is then covered with large heavy-duty plastic sheets, so that a very shallow 'pool' is formed for holding any water, which is then funnelled out following the performance, mopped and vacuumed before being removed.



Film Projection

The silent Film Sequences are projected onto a large transparent scrim screen. A high-specification projector is required for the film sequences, which are played using a computer and DVD. The screen will ideally be placed behind the orchestra, and the vocalist Rhett Brewer will perform behind the screen for most of the concert. He is lit, as is the ice so that both he and the ice are viewable through the screen and behind the film. The curtain is raised at key points during the performance to enhance visual impact.

Outreach Programs

Separate outreach programs have been developed to enable more interaction with children and people in the local communities of each performance. These can include workshops on Ice Sculpting with Hamilton Ice Sculpture or performance sessions on Glass and Perspex instruments with Sinfonia di Vetro to allow hands on education and demonstrations on instruments they have invented. Website: www.sinfonia-di-vetro.de





“Stunning - an artistic journey ending just a few steps shy of a religious experience.” - The Birmingham Post

“Gorgeous music that transports you to a beautiful aural space that’s difficult to describe, but haunting in impact.” - Star Newspapers

Composer and Vocalist **Rhett Brewer**’s career began with the release of the collaborative album *These Wings Without Feathers* featuring his work alongside Lisa Gerrard. Extensive radio support from the BBC continues to introduce his music to an international audience. Subsequent releases of his albums have spread his signature sound further afield, as have his many film scores. Unusually he uses his own voice as an instrument. His music weaves an emotional web of seduction. In a line of Minimalists including Arvo Pärt and Henryk Gorécki, Brewer mixes the classical medium and ancient polyphony with a more contemporary, globalist sensibility. Brewer has composed music for over a dozen films including the Emmy Award winning *The Path to 9/11*. The film *Together* was featured in competition at Cannes 2009. In 2007, he served on the BAFTA Music Award jury. Originally from NY, Brewer has lived in London for over a decade.



“The Jacob Einstein of Ice.”

-The Daily Telegraph

“The ultimate in cool...the trendiest man in the business.”

-The Daily Express

Jamie Hamilton is the highest profile ice sculptor in Europe, having created work for James Bond films, advertising campaigns for Smirnoff, Guinness and hundreds of household names. Regular appearances on GMTV and the BBC have brought his company's productions to millions in the UK and abroad. In 2006 his work with the Oviedo Opera House won them Best Opera in Spain that year. In conjunction with his father Duncan, the two have put ice firmly on the map of exclusive events and have developed innovative ways to work with artists and clients in ever exciting ways. The collaboration with Rhett Brewer began life during a trip to the Arctic Circle in 2008.